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A RARE OLD SLAVONIC RELIGIOUS MANUAL.

(PLATE V.)

By J. DYNELEY PRINCE, PH.D.

(*Read April 13, 1916.*)

In the library of Mr. J. Pierpont Morgan in New York City is a very rare old Slavonic Roman Catholic prayer-book, printed in Glagolitic characters in the so-called Croatian variant of the Church Slavonic language. The work bears the Latin title at the end of the text: *Alphabeticum et Preces Illyricae, impr. Ven. per Andream de Torresanis de Asula, 1527*, followed by the Slavonic title: *štampani v* Byñetich po Andrei Torezani iz Ašuly*, “printed in Venice by Andreas de Torresanis de Asula,” which words are followed by the date, 1527, indicated in Glagolitic characters. On the front fly-leaf are written the words: *é libris Evelyn, Venetiis, 1645*. This undoubtedly is John Evelyn, the well-known English virtuoso, who visited Venice in 1645, and evidently purchased this book there (cf. National Biographical Dictionary, p. 79). According to Bishop Butler (Renouard, *Tom. II.*, p. 276), this work was unique in his time (1774–1839) and a collated and perfect copy. The first allusion of recent date to this edition of A. de Torresanis de Asula seems to have been made by Dobrovský in his correspondence with Kopitar, published by Ritter Vatroslav von Jagić. It is interesting to note that A. de Torresanis was also the printer of the first book in Serb proper (“The Hours”) in Venice, 1493.

This Morgan edition of the Croatian prayer-book is the only one which can be placed at the present time, although there must be several copies in existence in European libraries. The book consists of seven clearly printed pages in excellent preservation and contains many woodcuts. On the front binding are two portraits; on the left, of a crowned queen, with the Italian legend: *scetri e*

* See below on the notation.

corone doppo morte F(=fanno) nulla, “scepters and crowns are of no avail after death,” and on the right, of a man, apparently a king, with the Italian device: *caran(?)o (=corono) la vita mentre opero bene*, “I crown (my) life by working well.” On the rear binding on the left, is a portrait of a man with the words: *colgi le rose e lassa star le spine*, “pluck the roses and leave the thorns,” and on the right, of a woman with the partially erased phrase: *c-... misura ogni suo passo*. There is no title-page, the text beginning directly, as shown by the accompanying plate, with the Glagolitic alphabet, followed by a complete syllabary (*ba, be, bi, bo, bu, by, b:*) and the *Pater Noster* and *Ave Maria*.

The Church Slavonic language was originally the vernacular of the Macedonian Slavs at the time of SS. Cyril and Method, the two great Greek missionaries of the Eastern Orthodox faith to the wild Slavonic tribes. When these various Slavonic peoples adopted the Eastern form of Christianity with its accompanying rite, this language began to take on different aspects under the influence of the particular idioms. Thus, we find a Serbo-Croatian, a Russian and a Bulgarian reduction of the Old Slavonic, in each of which countries the older language appears partially disguised under the garb of the respective vernacular. It should be remarked that the Serbs and Croats are linguistically identical, differing only, in that the Serbs write their language in a modified form of the Cyrillic alphabet, while the Croats, who are for the most part Roman Catholics, use the Latin letters. The Old Slavonic, having been accepted at an early date as the idiom of the Scriptures and the Liturgy, naturally became the first literary language of the Serbo-Croats. Although this Church language was not identical with the Serbo-Croatian vernacular of the fourteenth and fifteenth centuries, it must have been fairly intelligible, as it became the regular literary medium in the hands of the ecclesiastical classes, from whom all literature naturally proceeded. From the thirteenth to the eighteenth centuries, all Serb books were, therefore, printed in the Old Slavonic of the Serb redaction, under which head much of the early Croatian literature also falls, although the Ragusan and Dalmatian literatures made use of the actual vernacular as their vehicle much

earlier than did the Serbs themselves. We find essentially the same conditions affecting the use of the Church Slavonic in Russia, where the older idiom appears as an archaized dialect of Russian in Old Slavonic dress. Among the Bulgarians, however, who were of Hunnic origin, their adopted Slavonic idiom differed less than Serb or Russian from the primitive Church Slavonic form of Macedonian, which is sometimes, therefore, erroneously known as "Old Bulgarian." Church Slavonic is not "Old Bulgarian," but simply stood in a very close relationship to the Slavonic dialect adopted by the Non-Slavonic Bulgars.

The Croats came very early under the influence of the Roman rite, which, however, was permitted by the Pope to be celebrated in the Old Slavonic language which thus took on the specially Croatian form, in which the Morgan text is printed. This Croatian variant is practically identical with the Serb redaction. Its chief characteristics are the omission of the nasalized vowels of the original Macedonian and a few other concessions to the current vernacular, some of which will be noted below. It is interesting to observe that this Croatizing idiom written in Glagolitic is still in use among the Roman Catholics of Istria, Dalmatia, the Adriatic islands, and, in fact, all along the Croatian coastland. The Croatian Old Slavonic in Glagolitic has, during the course of centuries, become the medium of a very considerable literature (cf. v. Jagić, in Branko Vodnik's *Einleitung zur Kroatischen Literaturgeschichte*, Agram). In fact, there are to this day some old people who can read no other character than the Glagolitic, which went into disuse at a very early date among the Orthodox Slavs, who universally adopted the Cyrillic, which thus became the parent of the modern Russian, Serbian and Bulgarian alphabets. It is probable that the Cyrillic system was an evolution from the Greek uncial letters, while the Glagolitic, now a distinctly Roman Catholic alphabet, was developed from the Greek *minusculae* (Isaac Taylor, *Archiv für Slavische Philologie*, V., 191 ff.).

The Morgan text is especially interesting, because it presents the Croatian Church Slavonic of the early sixteenth century in a highly satisfactory manner, as may be seen from the following transliterations with commentary of the "Lord's Prayer" and "Hail Mary" shown on the accompanying plate (Plate V).

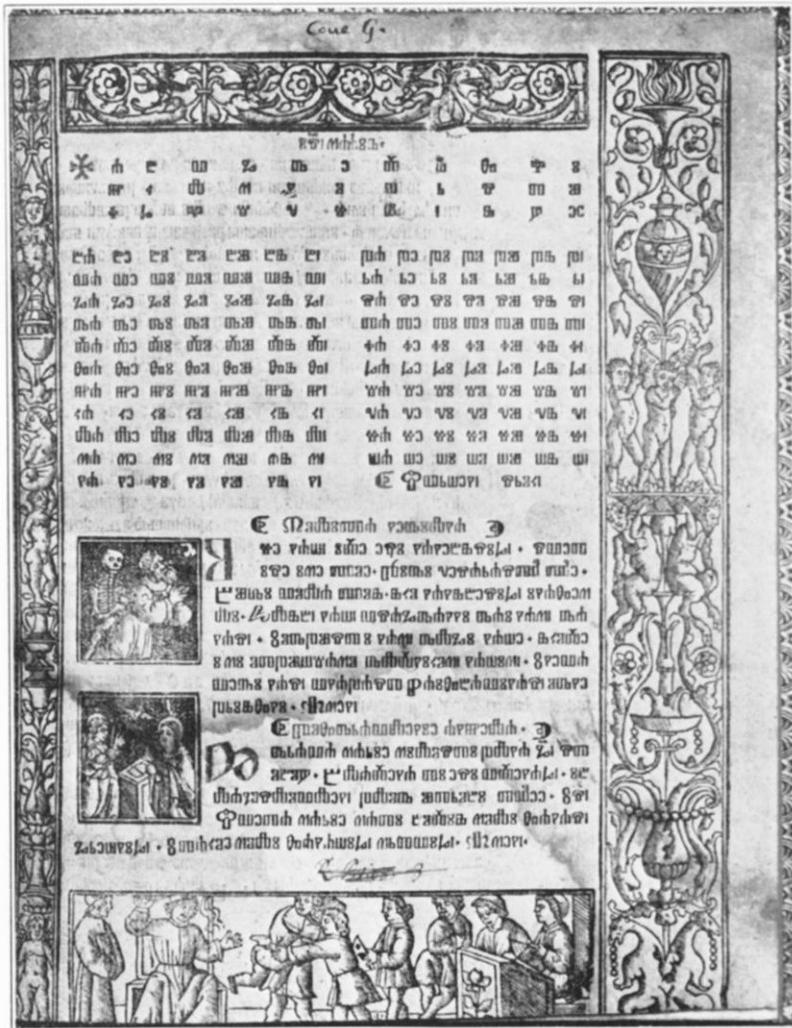
The following system of notation has been adopted. The consonants and vowels are to be pronounced as in Italian, except in the case of *â* = Roumanian *â*, *i* = heavy *ü*, as in Turkish *kyz*, "girl"; *c* = *ts*; *č* = Eng. *ch*; *ch* = Germ. guttural *ch*; *ě* = *ye*; *e* = *e* in "met"; *ja* = *ya*; *ie* = *ye*; *l*, as in *dlgi*, "debts," is pronounced with the inherent vowel of the *l*, as occurs often in Czech; *r*, as in *mrtvich*; is pronounced with the inherent vowel of the *r*, similar to the vowel of the *l*; *š* = *sh*; *št* is one letter, formerly pronounced *sht*, as indeed is still the case in Bulgarian. In Russian, this combination = *shch*, all in one sound, a later modification of the primitive pronunciation. In the Glagolitic text, *ý* is an indeterminate symbol used indifferently for *ě*, *ie*, *ja*, *e* and in some Glagolitic texts even for *i*; *ž* = *zh* (French *j*). The signs : and ' represent respectively the Russian hard sign, originally an indeterminate vowel, probably *ü*, and the Russian soft sign, at first an *i*, which later developed into a mere palatalizing of the preceding consonant, as *naš*' = *nashy*. The hard sign : is not always used in the Morgan text and the soft sign does not appear at all.

In addition to the material treated in this paper the Morgan text contains some selections from the Psalter—the version of Ps. CX is especially interesting—the Magnificat, the symbols of the Apostles and a few prayers. I intend to publish later a complete redaction of all this material which is particularly valuable for the study of the Croatian variant of the Old Slavonic.

MOLITVA NEDILNA.

WEEKLY PRAYER.

M. oče	naš:	iže	na nebýsich:		sveti-se
Z. ot'če (oče)	naš'	iže	(j)esi na nebesech:		da svátit: sâ
Cr. oče	naš	koji	si na nebesima		da se sveti
Father	Our	who	art in heavens	;	be sanctified
M. ime twoe	predi cesarastvo twoe	budi	vola	twoý	
Z. imâ twoe	da pridet césar'stvie twoe	da bâdet volě (volia)	twoě		
Cr. ime twoje	da dodje carstvo twoje	da bude volja	twoja		
name thy ;	let come kingdom thy ;	let be will	thy		
M. ýko	na nýbesich i na zemli				Chléb: naš: usagdanni



FIRST PAGE OF MORGAN TEXT

Z. *ěko (iako) na nebesē i na zemī (zemli)* | *Chlēb: naš' nad'nevuoī*
 Cr. *kao na nebu i na zemljī* | *Hljeb naš potrebni*
 as in heavens so also on earth ; Bread our daily
 M. *dai nam danas* |
 Z. *(nasuštnöi) dai (podavai) nam na vsek: (vsâk:) d'n'* |
 Cr. *daji nam svaki dan* |
 give us to-day (Z. for every day) ;
 M. *I odpuſti nam dlgi naše ýkože i mi*
 Z. *I ostavi nam: grěchöi (grěchi) našā iko (ěko, iako) i sami*
 Cr. *I oprosti nam griehe naše jer i mi*
 And forgive to us sins our as also we
 M. *otpuſtamo dlžnikom: našimi I ne vavedi*
 Z. *ostavlěem: vsěkomou dlžnikou (dolžniku) našemou I ne v:vedi*
 Cr. *oprästamo svakome dužniku svojemu I ne navedi*
 forgive debtors our . And not lead
 M. *nas: v napast na izbavi nas od nepriězni Amen*
 Z. *nas: v iskoušen'e n:(no) izbavi nöi(nas:) ot nepriězni Amen*
 Cr. *nas u napast nego izbavi nas od zla Amen*
 us into temptation but deliver us from evil. Amen.

Pozdravlenie And'ela

Greeting of the Angel

M. *Zdrava Marie milosti plna. G(ospod') s tobóju . Blažena Ti esi*
 Hail Mary of Grace full. The Lord with Thee. Blessed Thou art
 v ženach. *I blagoslavljen: plod utrobi twoee Is(ous). Sveta Marie*
 among women. And blessed the fruit of womb thy, Jesus. Holy Mary,
 Mati Božij moli za nas: grešnich: . *I takoe moli za našich:*
 Mother of God pray for us sinners . And also pray for our
 mrtvich: *Amen.*
 dead (ones). Amen.

COMMENTARY.

Pater Noster.

The abbreviations M., Z., and Cr. indicate respectively Morgan Text, Codex Zographensis, and the modern Croatian version. It will be observed at once in the text of the *Pater Noster* that M. is true Old Slavonic and approaches closely to the idiom of the Z. version. Note

the following peculiarities: M. *naš*:=Z. *naš'*, with soft sign, probably the original form; *nebysich*: interchanging with *nybesich*, illustrating the indeterminate character of the Glagolitic *y*; M. *sveti-se*=Cr. *se sveti* with omission of 3 p.—*t*, seen in Z. *svâtit*: *sâ*; M. *predi*—*budi*, imperatives, instead of cohortative *da* in the other versions; here M. seems more archaic than Z.; *tvoy*; *y*=*ia*; *ýko*; *ý*=*ě* or *ia*, as *ýkože*; in *nýbesich*, *ý* is clearly *ě*, as in *chléb*; *danas* “to-day” is modern Croat from Old Slavonic *d'n' + s'*; cf. Czech *dnes*, “to-day”; note the form in M., *vsagdanni* “daily”; *otpušštamo*, with pure Croatian ending of 1 p. pl.—*amo*=Z. *ostav-l-ěem*; *dlžnik*=modern Cr. *dužnik* with loss of *l*, as is characteristic in the modern idiom.

The following differences of translation should also be noted: Cr. *potrebni* does not mean “daily,” but “necessary”; the Russian Slavonic form *nasuštnöi* also means “actual; needful.” Observe the change in modern Cr. from the vowelless preposition *v* into *u*, in *u napast* “into temptation.”

The forms in parentheses represent the variants of the Russian Church Slavonic from the text of the Codex Zographensis.

Ave Maria.

Note that *takoe*, “also,” appears in modern Croatian as *takodje(r)*. The ordinary western version of the Ave Maria ends: “pray for us sinners now and in the hour of death,” whereas the M. version has “pray for us sinners and for our dead (ones),” *a most unusual variant in a Catholic work!*

The Russian Old Slavonic version is as follows: “O Virgin Mother of God, Hail. Blessed Mary, the Lord is with thee. Blessed art thou among women and Blessed is the fruit of thy womb, whom Thou hast borne as a Salvation for our souls.” I can find no trace of either this or the Croatian version of M. in any Catholic work. It is significant, however, that in the many Orthodox hymns to the Virgin, she is regarded as the special patron of the faithful departed, which probably accounts for the M. variant laying stress on this particular aspect.